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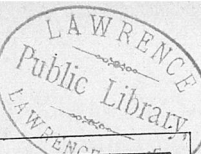
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VOL. XIX.—No. 1.

NEW YORK, OCTOBER, 1891.

Per Annum, Four Dollars.  
Single Copies, 35 Cents.

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Entered at New York Post Office as Second Class Mail Matter.

## The Decorator and Furnisher.

PUBLISHED MONTHLY AT

150 Nassau Street, New York, by

THE ART-TRADES PUBLISHING AND PRINTING CO.,

W. M. HALSTED, President.

W. R. BRADSHAW, Editor.

W. P. WHEELER, Manager.

— Subscription \$4 per year, in advance —

(PATENT BINDER, \$1.00 EXTRA.)

Single Copies, - - - 35 Cents.

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THE present issue is the first number of our XIX. volume, and the beginning of the tenth year of the existence of THE DECORATOR AND FURNISHER. We intend the coming volume to be even more interesting than its predecessors, and contain articles and illustrations referring to styles and methods in every department of house-furnishing covered by our journal. We will illustrate new designs in furniture, new applications of window draperies, and new schemes for mural decoration. There will be articles on wood carving, stained glass, ornamental iron work, new designs in electroliers, and the Home Workshop will be as heavily freighted with novel ideas to employ artistic fingers in the home as an apple tree is this year laden with fruit.

Our new volume, in short, will be immense, and our subscribers would do us a signal favor to recommend the journal to their friends at the present point in our career. One of our subscribers writes us that he has been a devourer of THE DECORATOR AND FURNISHER since its first issue, and that never in the whole course of its career was it more interesting and instructive than at the present moment. He states that if its merits were appreciated as they should be, it would have a circulation as large as *The Century* or *Harper's Magazine*. We will achieve this in time, for house furnishing has become a fine art in these days, and even persons in very moderate circumstances find it necessary to give attention to æsthetic quality, if they would have the interior of their dwellings furnished in accord with modern taste. Good judgment in such matters does not come intuitively, and such a publication as the DECORATOR AND FURNISHER offers much aid and instruction. We commend our present issue in its descriptions and illustrations of interior novelties.

WE regret that the illustrations of the "Chamber in the House of J. A. Cook, Salem, Mass.," and "A Parlor in the House of C. A. Sinclair of Portsmouth, N. H.," which appeared in the September issue of our journal, the decoration of which was attributed to Mr. Edward Dewson of Boston, did not at the same time give credit to the actual parties concerned in decorating these interiors. We received the drawings from Mr. Dewson, and were informed by that gentleman that the entire work was executed under his supervision, but since the publication of same we have been informed that the arrangement and decoration of the chamber in the house of Mrs. J. A. Cook were devised, and the execution superintended by Mr. W. A. Corse, manager of the Boston Wall-Paper Company. This gentleman also had charge of the decoration and furnishing of the parlor in the house of Mr. C. A. Sinclair—this firm, the Boston Wall-Paper Co., supplying the drapery and furniture, as well as the material for the walls. The design of the ceiling

## THE DECORATOR AND FURNISHER.

and the scheme of wall decoration was devised by Mr. James Brough, of the firm of Mr. Lewis F. Perry of Boston, who executed the frescoing of the apartment, he being employed to do this part of the work by the Boston Wall-Paper Co. It appears that Mr. Dawson simply made the sketches of these apartments while in the employ of the Boston Wall-Paper Co., the work having been done for that firm.

Mr. Dawson, on his part, claims that the designs were his own, but while in the employ of the Boston Wall-Paper Co. he never got any individual credit for his work, and hence made use of THE DECORATOR AND FURNISHER to show the style of work he was capable of doing. We think, inasmuch as these particular designs or drawings were, on his own admission, made by him while in the employment of the Boston Wall-Paper Co., and for that company, that he ought to have given credit to that firm for the very important part they played in carrying out the work.

WE have received the following letter referring to furniture interests at the World's Fair:

OFFICE OF THE DIRECTOR-GENERAL,  
WORLD'S COLUMBIAN EXPOSITION,  
CHICAGO, ILL., Sept. 10, 18-1.

DEPARTMENT "H" MANUFACTURES.

THE EDITOR DECORATOR AND FURNISHER, New York City—  
*Dear Sir:* Replying to yours of September 8th, I will at a later date take great pleasure in providing you with my ideas of what a display in this special department means, which I think will be in full accord with your own, that of making it a special feature in the World's great Exposition. This can only be done by united effort, and I shall appreciate any suggestions and esteem it a special favor to hear from you at any time in the way of advancing this work. I shall be pleased to refer your letter to our Department of Publicity and Promotion, and enter your name upon the mailing list for such information concerning the World's Fair matters as is promulgated from that department from time to time.

Might I suggest to you now, as the time is opportune for preliminary work, the propriety of advancing the idea that it is not the desire or intention of the managers of the chief of this department to encourage warehouse displays of any kind. I have no doubt the furniture interests alone could fill the entire building if they desired, with a display of their goods, and yet not have one-half the room they desire. My own idea of a progressive, interesting and instructive exhibition of furniture would be in the setting of rooms or apartments with special and ideal examples, rather than running into warehouse displays.

Very respectfully,  
JAMES ALLISON,  
Chief, Department of Manufacturers.

WE consider the suggestion offered by Mr. Allison as one of great importance to the success of the art of furnishing exhibits at the World's Fair. Instead of having the furnishings of the various manufacturers divided up into a carpet department, furniture department, upholstery department, mirror department, and so on, it would be much better to have the decorative furnishings exhibited in the form of complete models of apartments or schemes of decoration for drawing rooms, dining rooms, libraries, bedrooms, halls, offices and so on, with their wall and door trimmings, wainscotings and decorations, every room being complete in itself and exhibiting the most advanced development in furniture, upholstery, draperies, carpets and wall decorations. The established reputation of many well known American firms for high class work is sufficient guarantee that purity of style and finish of workmanship, wedded to the fashionable tendencies of taste at the present time, will exhibit something that will prove to the world in general that the American people are not inferior to any other nation in the production of handsome styles of interior decoration.

It would be a good idea to exhibit the model apartments filled entirely with products of the American manufacture, to show the independence of the country in not being obliged to depend on imported fine cabinet work. There is at present manufactured in the United States, irreproachable work, such as inlaid mahogany and rosewood tables, inlaid cabinets and the choicest of marquetry—that are quite worthy of the European masters in such dainty furnishings. There are also American

reproductions of the best lines of Chippendale, Sheraton, and Hepplewhite, that not only rival the models of bygone days, but are at the same time the offsprings of modern taste in such styles of furnishings.

Of course the manufacturers of specialties will require space for their exhibits, and there might be a department given over to combination furniture of all kinds, patent adjustable chairs, American rockers, ornamental, carved and inlaid pedestals, easels and so on, *multum in parvo* cabinets and secretaries, gilded and *Vernis Martin* specialties, wall brackets, and wall cabinets, writing tables, what-nots, screens, harlequin writing tables, not to mention decorative hardware, hanging and floor lamps, electroliers, metal balustrades, keys, door handles, door plates, etc.

We would strongly advise our manufacturers and other exhibitors of furniture that in setting forth examples or models of interior art furnishings, not to overload their rooms with too much furniture, or with unmeaning ornaments. Too many of our houses are simply museums, whose aim seems to be, not that the apartments will be beautiful, but that their collections will be complete. A wise restraint should be exercised by those who arrange the exhibits not to parade all their treasures in one spot but to exercise good taste; for in every department of art the principle of restraint is of primary importance. It is quite as vulgar for a man to overload his drawing room with ornaments, as to overload his table with viands,—the one sickens the brain quite as much as the other sickens the stomach.

THE design for a Louis Quinze Boudoir by Mr. Harold Haven Brown, is an exceedingly picturesque sketch, suggesting more than it delineates, what the features of the Louis XVI. style are. The impression of the design is rather pictorial than delineative of the style, but those who are at all acquainted with this beautiful method of furnishing will be able to readily supply any deficiencies that are not shown in the drawing, as to how the entire apartment should be decorated.

This style is eminently suitable for a lady's boudoir or private parlor. It is singularly gay and luxurious, and is totally devoid of the harsh angularities in furniture and decoration that are only too often seen in modern interiors.

Mr. Brown possesses a dashing and skillful pencil, but he informs us that his work hitherto has been chiefly in the line of designing book covers, initials and title pages, and general illustrative work for publishers. He is a student of the Massachusetts Normal Art School, and prior to his entrance into that institution, gave some time to wall-paper work at the Lowell School of Practical Design. Much of his work has been on the pictorial, rather than the industrial side of art; but possessing a natural predilection for design, it is his intention to adopt the profession of designer in applied art.

An artistic temperament, such as that possessed by our artist, naturally leads him to take great interest in the progress of American taste in art decoration. We think that a gentleman of the abilities of Mr. Harold Haven Brown deserves to be better known than he is, as his work indicates great possibilities as a designer. He lives in Malden, Mass.

A NOBLE pattern in wall-paper is a finely modeled *fleur-de-lis* printed in buffs and cream on cream mica grounds, the ground itself being embossed with a minute *fleur-de-lis*. The frieze has an enlarged *fleur-de-lis* repeat with intertwining ribbons in blue on a cream ground. The ceiling to correspond consists of buff and cream ribbons interlaced on plain cream ground. Considerable liberty has been taken with this conventional motive of French fame, and in the present case the motive has been made to terminate in overlapping feather-like forms that gives a fullness to the design that we have never seen equaled. In fact the manufacturers style this the American *fleur-de-lis*, and it would be hard to find its equal for boldness of effect. Frequently the ground is in blended colors, the outlines being in pink and buff, which gives a quaint and beautiful effect. The same pattern is in drabs and slate tints, outlined with gold on cream grounds. There are also effects in pink, buff and blue on terra cotta grounds. The most charming grounds of all are the gold brocatelle grounds peculiar to this firm, which have the sheen of a piece of real silk. These grounds are chiefly olives, buffs and some strange colors that are brown purples and cream heliotropes. The pattern on a calendered mica ground is very effective.



A LOUIS XV. BOUDQIR, BY HAROLD HAVEN BROWN.